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ON PRACTICAL EDUCATION IN MUSIC.

BY E. PAUER.

(Continued from page 54.)

II. THE ART OF TEACHING.

WE have thus seen that the duties of the teacher are manifold, that they are important and onerous, yet in one sense pleasurable. Just so are the duties of the pupil with respect to the teacher, although they are much less generally recognised and observed. It is, for instance, an exceedingly false maxim that a pupil is certain to improve rapidly and satisfactorily because the master has a celebrated name, and is a well-known and much-admired performer. The power of teaching is an entirely different thing from technical knowledge and execution: of course, at all times we have had great performers who were at the same time good and efficient teachers; but it is none the less true that an excellent performer is not necessarily an excellent or even a good teacher. Indeed, a pupil will often learn more from a teacher who is not a brilliant performer, in so far as such a teacher will take greater pains in matters of detail; whereas the brilliant performer may be inclined to save himself the trouble of explaining; or finding it tiresome to listen to slow and imperfect playing, may cut short this tardy process by merely performing the piece himself, and then curtly observe, "That is the way to play it." True enough—"that is the way;" but how about the ability of the pupil?—the rapidity of finger, the strength of arm? In short, the physical and mental powers may not be up to the necessary standard, and the result will be a mere scramble, an entire confusion, which does more harm than good to the ambitious yet insufficiently-prepared student. We may, therefore, assume that the teacher's celebrated name is not an unimpeachable guarantee for satisfactory progress. The responsibility of the pupil is as great as that of the teacher. If the pupil may with perfect right expect the teacher to bring to

the lesson patience, good-nature, and interest, the teacher may with equal right demand confidence, attention, and zeal, on the part of the pupil. Indeed, the feeling of respect, and the desire to do the best, must be mutual: there must be harmony and perfect co-operation.

The chief requisite in the pupil is undivided attention, and a cheerful readiness to try to understand and to carry out all the teacher's maxims. If, for instance, the teacher advises an attentive re-perusal of a piece before beginning a new one, the pupil will show good sense by deferring to this wish, as the teacher's experience in such matters is a sufficient guarantee for the correctness of his advice. If, again, the teacher recommends the pupil to bestow greater attention on technical exercises or scale practice, the pupil must not in any way consider him a "bore," or a "tiresome man," because finger exercises or scales are not so amusing as galops or mazurkas; in the end the student will find that a galop gains in brilliancy by a smooth and crisp execution, which, after all, can only be acquired by regular scale practice.

To my mind all pupils fail more or less in one particular respect, namely, through reluctance in asking for explanation. There are many things most essential to systematic progress which often remain unexplained, and therefore a mystery to the pupil, for the simple reason that the teacher, not wishing to lose time (or, as some people would even call it, to waste time), is restrained from offering many explanations. The teacher is obliged to take it for granted that the pupil, who plays, for instance, Beethoven's "Moonlight Sonata," Mendelssohn's "Songs Without Words," and similar compositions, is thoroughly conversant with most of the terms used, is well grounded in the principles of fingering, and thoroughly acquainted with the specialities of the major and minor keys; again, the teacher must assume that the pupil knows the difference of form between a Sonata and a Notturmo,

a Fantasia and an Impromptu, a Valse and a Menuet. Strangely enough, these differences are but rarely known, and the pupil is, therefore, working in the dark. The practical method for the pupils would be to ask their teacher for information on every doubtful point, to note it down in a little book after the lesson, and thus to form for themselves a little catechism of music of their own. But this should extend still further. The pupil who takes a real interest in the composition to be studied ought to be anxious to know something about the personality, the life of the composer himself. All these questions will not only be answered readily, but with sincere pleasure by the teacher, who, in such questions, clearly recognises the interest of the pupil in the task set before him. Again, if the pupil finds that the printed fingering is not exactly suitable to the speciality or size of his hand, the request for an alteration of such fingering will be responded to with pleasure, because the teacher finds here a welcome opportunity to explain the anatomical structure of the hand, and to lay down practical and general rules for fingering. Again, the pupil will do well to acquaint the teacher with the exact amount of time which can be devoted to practice, and should inform him when indisposition or any other cause has interfered with the regular time for practice; in short, entire trust and confidence ought to be shown in the teacher. How easy is it, for instance, to explain clearly and pleasantly to a pupil the reason why such and such figure or passage is difficult; why there is a stumble over and over again at a certain bar; and why such a passage does not come out smoothly and evenly. All these little questions lead to answers which cannot fail to benefit the pupil; they not only explain the immediate question, but naturally lead to the discussion of matters of not less importance, which, but for the first question, might have remained as much a mystery as the original matter. The pupil has to consider, in a practical, impartial way, not only all that the teacher can do, but all that it behoves him to do also. The teacher advises, illustrates, explains: indeed, does everything that tends to simplify and to lighten the task set before the pupil; it is the pupil's duty to listen attentively and carefully to the advice given, to try to understand thoroughly all the means recommended for simplification, and for obtaining greater facility, and—which is by far the most important item—to practise carefully and intelligently. It is entirely useless to take a lesson unless properly prepared for it. A lesson under such circumstances leads always to mutual disappointment. The pupil generally feels a secret compunction for not having fulfilled what has been rightfully expected; the teacher, on the other hand, is vexed at the waste of his time.

It is very essential that both master and pupil bring to the lesson a cheerful disposition; any sulkiness or evident opposition on the part of the pupil to the injunctions of the teacher would be just as bad as impatience or vehemence on his part. Both ought to work together with hearty good-will; and, when on the one hand the pupil knows and feels that the

teacher takes a warm interest in the progress that is made; and, when on the other, the teacher is convinced that his desire to push forward the pupil is recognised, and the directions he gives are cheerfully observed, the result must necessarily be satisfactory.

In the desire to do the very best—which wish must animate both pupil and teacher—will be found the germs of mutual respect and the guarantee of satisfactory and abiding improvement. In fact, if I may be excused for giving a practical though somewhat prosaic conclusion to what I have endeavoured to express, I should close with the reflection that to ensure success teacher and pupil must make up their minds to a “long pull, and a strong pull, and a pull both together.”

(To be continued.)

ON THE COMBINATION OF THE ORGAN WITH THE ORCHESTRA, ESPECIALLY IN SACRED MUSIC.

BY EBENEZER PROUT.

(Continued from page 57.)

THERE is not much to be said with regard to Haydn's treatment of the organ in his scores. Neither the *Seven Last Words*, the *Creation*, nor the *Seasons*, contain any indications of an organ part. There is one in the old edition of the score of the *Stabat Mater*—that is to say, the lowest line of the score is marked “organo;” but the bass is not figured, and, excepting that an occasional passage is inscribed “senza organo,” there are no directions at all as to the employment of the instrument. In the later masses—Nos. 1 to 6 of Novello's edition—the organ part is indicated by a figured bass in the scores. The plan generally adopted is that the organ plays with the voices in the chorus parts, though occasional passages are found in which either “tasto solo” or “senza organo” is prescribed. But it is difficult to feel any certainty as to the treatment, because the old German scores are not always reliable. Besides, it occasionally happens (as, for instance, in the “Benedictus” of the 4th Mass) that a passage is expressly marked “senza organo,” and yet the bass is figured. Possibly the figures may have been added by some editor to assist inexperienced score-readers; but, in any case, it adds an element of perplexity which hinders a decided conclusion. The general treatment is most probably what I have described. In the solo music the organ is employed in much the same manner, being occasionally omitted, but more frequently filling up the harmony. On the whole Haydn's use of the instrument is somewhat conventional.

There exist at least three movements in Haydn's masses with an obligato organ part. The first, and the best known of these, is in the “Et incarnatus” of the 4th Mass (in B flat). Here the melody is interrupted by a graceful little demisemiquaver figure for the organ, the part being marked “Flautino.” As the passages lie quite in the upper part of the keyboard, one is left in some doubt as to whether Haydn

intended them to be played as written on a 4-foot stop, or whether his indication simply meant a delicate quality of flute tone. I am rather inclined to the latter hypothesis, and think it probable that the composer's ideas would best be realised by playing the organ part on a soft 4-foot flute stop, transposing it an octave lower than written.

Of the other two movements with organ obligato by Haydn I can only speak from hearsay, as they are found in Masses the scores of which are not published. One of these is the Mass in E flat (No. 12 in Novello's edition), scored for strings, two *corni inglesi*, two horns, two trumpets, and organ obligato. Pohl, in the second volume of his life of Haydn, speaks of the "antiquated organ part, treated in concert fashion, which, however, is only fully written out in the 'Benedictus.'" The other Mass is one in B flat (No. 8 in Novello's edition), known as the Small Organ Mass, which is for two violins, basses, and organ only. The obligato organ is found only in the "Benedictus," of which Pohl says that it "is a devoutly-conceived soprano solo, lightly accompanied by violins and bass. The organ is here for the only time treated obligato; but, except in the prelude, it is only prominent in the interludes between the vocal phrases. It is again that old-fashioned, ornamented style, which we meet in the E flat Mass, but in a milder form."

The contributions of Mozart to the history of our subject are far more important than those of Haydn. The new and complete edition of Mozart's works, now almost all issued, includes fifteen sonatas for organ and other instruments, most if not all of which the composer wrote for Salzburg at the time that he was organist and director of the music to the cathedral of the city. These curious and interesting little pieces, all of which consist of one movement only, are written in the form of the first movement of a sonata, or, more rarely, of that of a concerto. They were used in the cathedral service as middle voluntaries, and were played between the Epistle and the Gospel. Ten of the fifteen sonatas have no obligato organ, the bass part being marked "organo e bassi," and, excepting in the earliest sonatas, being figured. Evidently the organ was simply used to fill up the harmonies which, as the pieces are mostly scored for only two violins and bass, would otherwise be decidedly thin. The first sonata which has an independent organ part is the ninth, in F major, composed at Salzburg in April, 1776. The only instruments in the score are two violins and bass, and the organ part is very simple, consisting mostly of two notes for the right hand, while the left hand plays the bass with the violoncellos. To judge from the score, the organ seems to be used to supply the place of the missing wind instruments, for the part is just such as Mozart might have written for two oboes, with occasional notes for the horns. The organ part is marked "Copula allein;" and, on referring to Mendel's "Musical Lexicon," I find that the name "Copula," which generally means a coupler, is also occasionally used for an 8-foot stop, a large scale

Hohl-flute; this is doubtless its meaning here. In the following sonata, in D major, the "Copula" is again indicated; the treatment of the organ is exactly similar to that just described; but in one place we find a pedal-note of five bars—the low A of the 16-foot octave—supporting the harmony without the basses of the orchestra. The eleventh and twelfth sonatas again have only a figured bass for the organ. The twelfth is more brilliant in style than most of its companions, being like a short *allegro* of a symphony. In addition to the strings, the score contains parts for oboes, trumpets, and drums. No. 13, again with only two violins and bass, has a fully-written organ part, in the same style as Nos. 9 and 10, with the difference that the chords are much fuller, and that independent holding notes for the pedals are more frequent. The style, as in nearly all the series, is light and brilliant; in fact, anything but what we are accustomed to consider sacred music. By far the most important of the sonatas are the fourteenth and fifteenth. The score of the former is for strings, oboes, horns, trumpets, and drums. The movement is quite symphonic in style, and the organ is most effectively treated, sometimes with holding notes against moving parts for the orchestra, at other times with melodic figures combined with, or answering, other instruments. The sonata is charming throughout, and would be well worth reviving. The last piece of the series—again accompanied by strings alone—differs from the rest in being both in form and character a veritable concerto movement. We have the usual *tutti*, in which, by the way, figures are marked in the bass part, as if the organ were intended to fill up the harmonies, then the solos for the organ, with florid semiquaver passages, exactly as in the pianoforte concertos; and the resemblance even goes so far that in the last symphony there is the customary pause on the $\frac{3}{4}$, with the indication for a cadenza. As music, the piece is very pretty, but not great, and distinctly secular in style.

I have spoken of these sonatas in some little detail, because they are hardly at all known; and it seemed probable that organists would feel interested in some account of the only organ-music which Mozart has left us. It remains now to say something about his treatment of the organ in his Masses and other sacred works. Like Haydn, Mozart does not write out his organ parts in full, but gives only a figured bass, excepting where the instrument is obligato. In general, there is not much that is distinctive in the treatment of the organ. It is mostly used in the *tuttis*, playing with the voices, sometimes also in the solo parts, though frequently it is either silent or marked "tasto solo." Occasionally it is used for special effects, as in the "Agnus Dei" of the well-known Mass in C, generally called the first mass, though in reality the last but one which Mozart wrote. You will doubtless all remember the lovely solo to which I refer. The organ is marked "tasto solo" down to the last interrupted cadence, just before the "Dona," when it enters with charming effect on the chord of the dominant seventh

of the key of c. As another instance, I may mention the low pedal note so happily introduced at the "Miserere" of the "Gloria" of the Mass in F. Another even finer example of the use of the low pedal note, sustained while the basses of the orchestra play *pizzicato*, will be found in the soprano solo, "Viaticum," of the great Litany in E flat. Three movements, with organ obbligato, are to be met with in Mozart's sacred works. One of these is the tolerably well-known soprano solo, "Laudate Dominum," which belongs to the earlier of the two Vespers. It is accompanied only by two violins, basses, and the organ. The latter instrument is by no means continually prominent. In a considerable part of the air it plays only the bass—that is, "tasto solo;" but from time to time it has a few quiet notes, sometimes accompanying and sometimes imitating the voice, but always of the happiest effect. Nobody knew better than Mozart how to put a few notes in the right place. The other two movements to which I refer are in the Masses. The first is the "Benedictus" of the Mass in c, No. 11 of Novello's edition. This is a charming quartet, accompanied, like the song just spoken of, by two violins, basses, and organ only. The organ here has more prominence than in the "Laudate." In the opening symphony it carries on a beautiful dialogue with the strings, and when the voices enter it plays round them in the most charming way, with a graceful figure of triplet quavers. Another important feature of this movement is a twice-recurring dominant pedal, in which the solo voices are entirely unaccompanied, save for the *DD* of the organ pedal. The whole of this "Benedictus" is a perfect study of delicate orchestral effect, produced by very few instruments.

The last example of an organ obbligato in Mozart is of quite a different character, and the most curious of all. The "Agnus Dei" of his last Mass (No. 14 in Novello's edition) is a soprano solo accompanied by violins *con sordini*, basses *pizzicato* throughout, a solo oboe, a solo bassoon, a second bassoon playing in unison with the basses, and the organ *obbligato*. The peculiarity of the movement is that the organ part is always in single notes, as if it were an orchestral wind instrument. We find it dialoguing with the oboe or bassoon, imitating the other parts precisely, as if it were a flute or a clarinet. Occasionally a few notes (mostly tonic and dominant) are given to the left-hand, which seems suggestive of a horn part. Those who are acquainted with the lovely song in *Idomeneo*, "Se il padre perdei," will be able to form a very good idea of the general style of this accompaniment. Mozart, when he wrote this Mass, had made acquaintance with the complete orchestras of Mannheim and Munich, and as that at Salzburg had no clarinets, it is more than probable that with his usual ingenuity he resolved to make the organ do duty for the missing instrument; for the right-hand part is just such as he would have been likely to write for the clarinet. Curiously enough, in the analysis of this Mass which the late Edward Holmes published in the *MUSICAL TIMES* in 1855, and which was founded upon a manu-

script score, he speaks of this "Agnus" as being accompanied by oboe, *clarinet*, and bassoon obbligato. None of Mozart's Masses contain any clarinet parts; and it is clear that whoever wrote the score which Mr. Holmes studied, had substituted the clarinet for the organ. Without approving of such a liberty, it may at least be said that possibly the arranger did no more than Mozart would have done had he had the opportunity. It would be very interesting to hear this movement; for the effect of a soft eight-foot stop in combination with an oboe and a bassoon would be quite new.

Beethoven has used the organ only in his two Masses; and, as in every other department of instrumentation, he has left on his organ parts the impress of his own genius. I spoke a few minutes since of Mozart employing the organ now and then for special effects. It is hardly too much to say that what Mozart did exceptionally Beethoven did systematically. In his Mass in c we have, as usual, a figured bass for the organ written on the line of the double-basses; but the composer's indications for the use of the instrument are so precise, that, except in the matter of registering, on which I hope to say a few words later, it would be easy for a skilful musician to write out an organ part in full which would certainly conform pretty closely to Beethoven's intentions. The most striking point in his treatment of the organ is the frequency with which he introduces it for a few chords only in the middle of a phrase. For instance, the first phrase of the "Kyrie," which most of you will no doubt remember, commences *piano*, without the organ, which enters with splendid effect at the *forte*, on the chord of E major, two bars before the cadence. Another somewhat similar example is in that remarkable passage near the end of the "Cum sancto spiritu," where the music modulates to G flat, returning with one bold dash to c major, through a \sharp chord on F. Here the organ is marked "tasto solo" until the last two chords, when "full organ" is indicated, the instrument coming in with a great crash on the last inversion of the dominant seventh of the key of c. The whole score is full of such effects; and even in *piano* passages similar treatment is frequently employed. The "Agnus" and "Dona" are particularly instructive from this point of view.

The score of the great "Missa Solennis," in D is especially interesting as being the first which contains a fully written-out organ part, instead of merely a figured bass. In its general characteristics the part strongly resembles that of the Mass in c, the organ being reserved for special effects, very often of only a few notes. One point deserves notice—the entry of the pedal note at the end of the prelude introducing the "Benedictus." As the score is easily accessible to all, being published in a cheap form in the Peters edition, there is no need to dwell upon it further now.

Of the successors of Beethoven, the one who has made the most important and effective use of the organ is unquestionably Mendelssohn, himself one of the

greatest organ-players of his time. Four of his sacred works have a fully written-out organ part—*St. Paul*, *Elijah*, the *Hymn of Praise*, and the 98th Psalm; and in two other of the Psalms, the 42nd and the 95th, though the organ part is not written out, the manner of its use is clearly prescribed. Here I am met by the difficulty that there is so much that deserves to be said about Mendelssohn's organ parts that it would be quite easy to read a whole paper upon them without exhausting the subject. I must content myself now with a few general remarks; but I may perhaps be excused for referring to an article of my own on the subject. Those who wish to follow it out at greater length will find a tolerably complete analysis of the organ part to *St. Paul*—the most important and instructive of all—in a paper which I wrote some few years since for the *MUSICAL TIMES*, and which appears in the number of that journal for March, 1879. In general Mendelssohn treats the organ after a similar fashion to Beethoven; that is to say, he reserves it for special effects. It is a very rare thing in his scores to find the organ used continuously throughout a movement; with the exception of the two short chorals, "To God on high" and "To Thee, O Lord," in *St. Paul*, the only example of such a procedure is in the chorus, "He that shall endure to the end," in *Elijah*, in which the accompaniments are in unison or octaves with the voices, and the organ plays the voice-parts all through. Mendelssohn's usual plan is to use the organ either for the sake of emphasising a passage, or to get a variety in the tone-colour. As an instance of the former, I may refer to the well-known chorus in the *Hymn of Praise*, "The night is departing," where, at the words "Let us gird on the armour of light," the full organ is introduced on the last word of the phrase; or again (a very similar effect), to the chorus, "Rise up, arise," in *St. Paul*, in which the organ enters at "rise and shine"—again on the last note; while, as examples of the employment of the instrument to produce a special colouring, may be noted its entry in the chorus, "Lord, Thou alone art God," in *St. Paul*, at the phrase "Now behold, lest our foes prevail," and in *Elijah*, the *pianissimo* entry of the organ with the chorus at the passage, "But yet the Lord was not in the tempest." Even more characteristic of the composer's method is the passage in the first chorus of the *Hymn of Praise*, where the alto voices sing "And let all flesh magnify His might and His glory;" and in the middle of the phrase a crashing chord of the organ is introduced—a \sharp on *f* sharp, marked "*mf*," with 16-feet stops." The scores of *St. Paul* and the *Hymn of Praise* are full of such effects; in *Elijah* the organ is employed on the whole in a much more conventional manner.

Another specialty of Mendelssohn's use of the instrument is the combination of a few pedal notes only with the basses of the orchestra. Perhaps the best example of this is in the song, "Jerusalem, thou that killest the prophets," in *St. Paul*. At the return of the first subject, the basses of the orchestra

are reinforced for only five bars by the organ pedal *pianissimo*, with a beautiful effect, which many of you will remember. In the same oratorio, the organ part of the chorus, "How lovely are the messengers," consists of nothing but a few pedal notes towards the close; and in the song, "For know ye not that ye are His temple," the organ-pedal is in unison with the basses for the first eighteen bars, and is then silent till the end of the movement. In the fine recitative preceding the song just named, the organ is employed in an unusual manner. At the words, "As saith the Prophet, all your idols are but falsehood," the characteristic phrase for the orchestra that many of you will no doubt remember is strengthened by full chords for the organ, marked "full organ without mixtures"—one of the very few cases, by the way, in which Mendelssohn has given any specific directions for registering. In general, the disposition of the chords in Mendelssohn's organ parts is rather thin, but this is doubtless because he so frequently directs the employment of the 16-feet manual stops; and the merest tyro at the organ knows that when the doubles are drawn it is unadvisable to use full chords, especially for the left hand.

It would be easy to go on talking of Mendelssohn's organ parts for at least another hour, but I find my paper is already growing to a most unconscionable length, and I must pass on. There remains but little to say on this branch of my subject. It is but seldom in modern scores that any special prominence is given to the organ part, and when it is, the general principles exemplified in the great works already referred to are mostly followed. Gounod, for instance—than whom nobody has a deeper insight into orchestral effect—in his *Cecilian Mass* and his *Redemption*, makes free use of the organ; but he employs it either to add to the power in the *tutti*s, or to obtain a sort of neutral tint, so to speak, in the *pianos*. We find no innovations on which it is needful to dwell. Modern composers, for the most part, content themselves with a general direction of "col organo" or "senza organo," and do not trouble themselves to write out the part in full; and where they have done so there is not much that is distinctive in their treatment of the instrument. Beethoven and Mendelssohn still remain in this matter the chief models for composers of the present day.

(To be continued.)

GUSTAV NOTTEBOHM AND THE BEETHOVEN SKETCH-BOOKS.

BY J. S. SHEDLOCK.

(Concluded from page 65.)

HERR NOTTEBOHM has a great deal to say about the quartets, which are, in fact, all mentioned with more or less detail in his articles. We shall, however, confine our few remarks to the celebrated Rasoumofsky set, the Op. 74, and the great ones of the third epoch. In the so-called Leonore-Skizzenbuch two endings are given of the Allegretto in Op. 59, No. 1, neither of which, however, resembles the printed coda. Of the care

and almost fastidious trouble which Beethoven took with the closing bars of a piece, we have a most extraordinary instance in the quartet in C sharp minor, Op. 131; the last four bars of the variation movement were attempted in ever so many ways: of these Herr Nottebohm in his *Beethoveniana* gives more than a dozen. The first sketch of the commencement of the quartet in E minor gives the theme thus (Ex. 15), and there is nothing to show when or how it was changed into its present and more characteristic shape. Of the quartet in C major we merely notice that the opening was at first very different; and also that the menuet was sketched out in the key of F with trio in D flat.

An apt illustration of the composer's power of condensing and improving a first thought is to be found in the finale of Op. 74. Here is an early draft of the theme (Ex. 16). Of the reverse process—expansion—we have an excellent specimen in the last movement of the Eighth Symphony, which originally commenced Ex. 17. Six books, formerly in the possession of Anton Schindler, and now in the Royal Library at Berlin, show us the composer working at the last great quartets. These documents belong to the years 1825 and 6, and contain principally sketches for Op. 130, 131, and the fugue Op. 133. The fourth movement (*Alla danza tedesca*) of Op. 130 was planned in 1824, and intended for the quartet in A minor. In 1825 Beethoven wrote the following in his sketch-book (Ex. 18), but immediately after appears the same theme, and an outline of the movement in the key of G. The *Cavatine* came slowly into existence; while for the Fugue Op. 133—as was indeed the case with all the fugues Beethoven wrote—the preliminary work argues diligence and research. The first four notes of the fugue theme should be compared with those of the opening of Op. 132: this theme and the quartet both belong to the year 1824. The quartet in C sharp minor was the result of much labour; the sketches for it occupy about three times as much space as the autograph score. The opening of the first movement originally appeared thus (Ex. 19).

All the sketches for the adagio of the quartet in E flat are of great importance. We cannot fathom the meaning of each one, but we see the composer at work, turning over his thoughts, trying them now in this shape, now in that, putting them into different keys, seeking to clothe them with appropriate harmony—in short, building up, as it were, note by note, a melody which one would think must have come to him in a moment of inspiration. One cannot help thinking of Handel, who wrote the *Messiah* in twenty-three days, of Mozart, who penned the overture to *Don Juan* in a single night, of Schubert, who could dash off several songs in one day. Beethoven's mode of composing will, indeed, ever remain a marvel and a mystery. The first of the adagio sketches given by Herr Nottebohm is in the key of A flat and in 12-8 time, as in the printed version. Soon after Beethoven tries the opening bars in C major and in 2-4 time. In this form the passage reminds one of the adagio of the Leonora scena in *Fidelio*. This new sketch leads to a long but unfinished piece for strings, entitled "La Gaieté Allegro Grazioso," having for its principal subject the metamorphosed theme. It is extraordinary that one thought should have given birth to two movements so different in character; and, indeed, though probably only for want of a better explanation, it has been suggested that "La Gaieté" was intended as a parody of the sublime adagio of the quartet.

Beethoven was neither a quick nor a prolific writer; and not only spent much time on the works, big and small, which he bequeathed to posterity, but also on some which were never completed. For example, when he had finished his piano concerto in E flat, he commenced a

sixth. There are numerous sketches of it, covering in all about fifty pages; and a good part of the first movement was actually written out in full score. The first few bars are as follows (Ex. 20).

Again, we have many sketches of a symphony in C, at which he worked before the one known as Op. 21. From the opening (Ex. 21) we see that the principal theme subsequently found a home in the finale of Op. 21; and it is very possible that some of the other preparatory studies for the first symphony were used either in the second or some other work. An overture on the name "Bach" was another composition which much occupied Beethoven's attention; this is evident from the schemes for such a work which are to be met with in several of the books. In one belonging to the year 1826 we have Ex. 22, accompanied by the following remark, "Diese Ouverture mit der neuen Sinfonie so haben wir eine Akademie im Kärntnerthorh."

In a book of 1815-16 we find sketches of the themes for the first and last movements of a piano trio in F major. This was the one referred to by Beethoven, in a letter of October 1, 1816, to the publisher, Birchall, in London: "I offer you of my works the following new ones. A Grand Sonata for the pianoforte alone, £40; a Trio for the piano with accompt. of violin and violoncell for £50." Another unfinished work, and one of great interest, is the sketch of Goethe's "Erlkönig." A great portion of the voice part is given with indications of the accompaniment, and a pretty full sketch of the coda. We may also mention a short fragment of eight bars in D minor, 6-8 time, for an opera, *Macbeth*, and evidently intended for the meeting of the witches. A book of 1815 contains the following (Ex. 23), underneath which is written: "Sinfonie in h moll, Pauken D A nur 2." In the archives of the Gesellschaft der Musikfreunde at Vienna there exists a manuscript score of Beethoven's, which is a vocal composition; the voice parts seem to be complete, so also do the instrumental parts, with the exception of a few passages for the wind instruments. The piece appears to be the finale of an opera. The *Zeitung für die elegante Welt* of Aug. 2, 1803, announced that the Abbé Vogler was writing music to a libretto by H., and Beethoven to one by Schikaeder. This fragment, with sundry alterations and improvements, was afterwards used by the composer for the duet, "O namenlose Freude," in *Fidelio*.

In speaking of the "Eroica" Symphony we quoted from the second of the two Beethoven sketch-books which have been specially described by Herr Nottebohm, and we shall now add a few words about the first, used by Beethoven in the years 1801-2. It contains, among other features of interest, three long and important sketches for the finale of the second symphony, many fragments relating to the sonatas for piano and violin, Op. 30, Nos. 1, 2, and 3, and a general outline of the first movement of the piano sonata in D minor, Op. 31, No. 2. Again, at the risk of repeating ourselves, we would call attention to the fact that the second movement of Op. 30, No. 3, like so many of Beethoven's wonderful melodies, was not an inspiration, an improvisation, but passed through many a change before it assumed its present form. We have besides sketches for the sonata in G, Op. 31, No. 1, and a most interesting fragment for piano, in A minor, in 6-8 time. Beethoven often worked simultaneously not only at the different movements of one piece, but also at several different works. This sketch-book shows that while occupied with the piano and violin sonata in C minor, he was also composing the other two sonatas of the same set, the D minor for piano, besides jotting down thoughts and forming fresh plans.

With regard to dates, the sketch-books offer many

curious and often valuable pieces of information. For example, the principal theme of the Tempo di Menuetto in the septet and the second movement of the pianoforte sonata (Op. 49, No. 2) are much alike. Which of the two forms is the older? Neither the opus number nor date of production or first performance helps us here. The septet is Op. 20, was produced on April 2, 1800, and was, according to Nottebohm's authority, finished *shortly* before that date. The sonata, Op. 49, appeared only in 1805. Yet we have sketches of sonata and "Ah! perfido" (Op. 65) written at the same period, and it is known that the latter was composed in 1796. Hence the sonata form of Menuetto would appear to be much older than that of the septet. Again, a sketch-book is consulted to fix the date of composition of the sonata for piano and violin, Op. 96, about which some uncertainty has existed. On some leaves containing preparatory work for the Seventh and Eighth symphonies are to be found sketches of the second, third, and fourth movements of the sonata in question. Now, the date on the autograph score of the Seventh Symphony is May 13, 1812; that on the Eighth, October, 1812. From the position of the sonata sketches in the book, Herr Nottebohm infers that they were written later than those of the symphonies. Hence, he says the three movements of the sonata cannot have been written or finished before October, 1812.

Taken alone, this mode of fixing a date would seem somewhat hazardous, for the order in which the sketches were entered might be misleading. Herr Nottebohm has, however, strong circumstantial evidence in the shape of a newspaper notice and letters of Beethoven, to show that his reasoning with regard to the sketches is correct; the letters indeed help him to fix the very month (December) in which the sonata was completed.

The sketch-books are full of interesting remarks, of which the following may be taken as a specimen. About four years after the publication of the sonata for piano and violoncello, Op. 102, No. 2, Beethoven writes—"In den Violonshellsontaten zu verbessern." The subject of the fugue is then given and followed by Ex. 24, a more correct answer. Immediately after this he says:—"There is also something different in the Archduke's copy of the sonata in a flat." The work referred to is the Op. 110. The Archduke's copy has disappeared, so that it is not possible to ascertain what change was intended. Herr Nottebohm thinks the passage must have been the one where the theme in G major and in contrary motion is first answered. We give (Ex. 25) an unpublished two-part canon from a sketch-book of 1825. The second voice comes in at the third bar. Two of the variations in Op. 120 are mentioned in the "Beethoveniana" and "Neue Beethoveniana." The first part of the fourth variation was written with only fifteen bars. The work first appeared at Cappi and Diabelli's firm in 1823. A year later its name was changed to "A. Diabelli u. comp." Some time after 1830 copies were printed with 16 bars in the variation mentioned. The added sixth bar given as Ex. 26 is not in the original manuscript, and was probably added by Anton Diabelli as an intended improvement (*sic*). Beethoven has himself shown us in one of his sketch-books the whole section containing also 16 bars; the added bar here (quite different from Ex. 26) is the fourth. He evidently changed the passage, purposely leaving an unequal number of bars. Again, in the twelfth variation two bars have actually been omitted in new editions, which were included in the original "Cappi & Diabelli" edition. There seems little doubt but that the old reading is the true one. The edition was corrected by Beethoven himself. Unfortunately, Nottebohm could not get access to the autograph

copy. We cannot spare room for quotations, but any one interested in this doubtful passage will only have to compare the Litolfi or Breitkopf editions with Dr. Bülow's "Beethoven," in which the passage is again restored. It occurs between bars 22 to 24, and again 38 to 40.

The sketches of the Bagatelles (Op. 126) are worthy of notice. One might expect to find small pieces (described by Beethoven himself as a "Ciclus von kleinigkeiten") written down in the heat of inspiration without sketches or preparation of any kind. Beethoven, however, always worked in the same manner, and bestowed as much care and attention on his small as on his great works. There are two articles devoted to the Bagatelles (Op. 126) in the "Neue Beethoveniana," and most attractive and instructive are the glimpses we get of the great master at work—modelling, altering, and embellishing. The musical quotations are numerous, and Herr Nottebohm has something to say about each one of the six pieces. The ninth bar of the second part of the first number reads thus in the sketch (Ex. 27). If compared with the printed form it will be seen that the latter is evolved from the former; and, logically, is far more correct than the proposed alteration in the Leipzig edition. It is curious to note that Beethoven's first thought was to commence with the quaver movement in the bass. The beginning of No. 2 was originally intended to be played by both hands in octaves; Dr. Bülow in his edition of Beethoven has actually suggested this mode of commencing the piece.

The third Bagatelle had at first two introductory bars; the shake and demisemiquaver passages were very different, and the printed form of the latter is perhaps not altogether an improvement. The second part of No. 4, in its first form, was nineteen bars shorter than at present, the passage-bars, 13 to 32, was an afterthought.

The introduction to No. 6 was sketched in sixths, but altered to the present form probably on account of its difficulty. This change reminds us that Beethoven showed in this attention to small matters the true greatness of his genius. He was an excellent pianist, and was praised by his pupil, Czerny, for the strength, character, bravura style, and agility of his playing. The sketch-books contain many proofs of the great attention which he paid to the technical development of the fingers. We meet with short exercises, each one having for its aim some special mechanical difficulty, such as octave passages in skips, double-notes, scale passages, &c.; and from the four short specimens which we give (Ex. 28, *a, b, c, and d*), the reader will perceive that had Beethoven thrown his whole mind and soul into pianoforte playing he would have been a remarkable if not phenomenal executant. Over Ex. *a* is a note to the effect that the third finger must be crossways over the fourth, and must take its place as soon as it is withdrawn. In the third example the note is to be struck with both fingers. The last is the fingering of a passage in the piano trio in E flat (Op. 70, No. 2).

A melancholy charm surrounds the last composition of a great musician. The unfinished Requiem written by Mozart on his deathbed, the last songs of Schubert and Mendelssohn, the mazurka written by Chopin a few days before his departure, the mournful theme and variation noted down by Schumann before the sad catastrophe—all these are naturally looked upon with intense interest. The last finished composition of Beethoven's was the finale of the quartet in B flat (Op. 130), written in November, 1826; but some sketches in pencil for a quintet, noted down in the same month, appear to have been the very last notes put on paper by the great composer.

The so-called *Dernière Pensée*, published by Schlesinger in 1840, was composed in 1818.

In conclusion, we would remind the reader that this imperfect account of the Nottebohm articles must be regarded not as a *résumé*, but as a "sketch." We have come to an end, not for want of material, but because we think we have said quite enough, and perhaps more than enough, to show how on the one hand Beethoven sought and found; and on the other how Nottebohm revealed to musicians some of the master's method of working. This was the great secret of Beethoven's success: five talents having been delivered to him, he laboured to gain beside them five talents more.

HENRY VIII., BY C. SAINT-SAËNS.

THE most important musical event of last month was no doubt the first performance of *Henry VIII.* at the Paris Opéra (March 5th). As to the libretto, by MM. Détrouat and Silvestre, the opinions of the critics do not materially differ—it seems to be neither particularly blameworthy nor praiseworthy. The case is not the same with M. Saint-Saëns' music: whilst some declare it to have been a brilliant success, others no less confidently declare it to have been an entire failure. Only time will reveal the truth. Thus much, however, may be gathered from the confused and contradictory criticisms we have seen: Saint-Saëns has attempted a compromise between the old and new styles, adopting—without however altogether throwing overboard the time-honoured operatic apparatus—the system of leading motives, symphonic orchestral accompaniments, and, to some extent, a less conventional musico-dramatic form. Here are some extracts from the criticisms of the principal French musical papers.

La Renaissance Musicale: "The success of *Henry VIII.* has been very great, unanimous; the style and the clever construction (*savante facture*) of the work have been well understood, perfectly appreciated. . . . The worst with which Saint-Saëns can be reproached is that he aimed—this is only too evident—at satisfying all at the same time. To use a colloquialism, *Il y en a pour tous les goûts*." (E. Hippeau.)

Le Ménestrel: "If one opens M. Camille Saint-Saëns' score, one finds there, first of all, a fear-inspiring novelty, namely, an index which, like the score itself, admits no division into pieces, but simply the series of the successive scenes, with the names of the personages taking part in them. This is apparently quite Wagnerian, and does not fail to give one a slight shudder. This revolutionary index cries through all its pores: 'Death to the cavatinas! Death to the duets!' Happily one is soon reassured in reading and in hearing the work. M. Saint-Saëns has not abandoned the tracks which have made the fortune of the great masters, his predecessors. His greatest innovation consists in having enveloped his score, from the one end to the other, in a continuous orchestral symphony. Yet, though this symphony is not very ambitious, and flows always gently and limpidly, like a pleasant brook, does it not in the long run become somewhat tiresome to the hearers, who would like to take breath from time to time? From this symphony, which serves as a background to the picture, the airs and *ensembles* detach themselves very distinctly and perfectly outlined." (H. Moreno.)

L'Art Musical: "Although M. Saint-Saëns has not approached the stage more than three times, the public awaited *Henry VIII.* with impatience, persuaded that its success was certain. Let us hasten to declare that nobody's expectation was deceived, except, perhaps, the

expectation of some incapable individuals who will not admit innovations in theatrical matters, or will not believe in the future of the young French school, and in that of M. Saint-Saëns particularly. . . . In conclusion, let us translate the general opinion on the *ensemble* of the score. M. Saint-Saëns has given the lie to the detractors of the new school. The Opéra holds a success, a great success. *Henry VIII.* will have numerous consecutive representations, and we shall not be in the least surprised were it to remain on the *répertoire*: it is a powerful work, and deserves a long career." (Paul Girod.)

Foreign Correspondence.

MUSIC IN BERLIN.

March, 1883.

"YOU are coming late, but you are coming," we can say with Schiller to Herr von Hülsen, the director of our Royal Opera-house, since he announced, some days ago, his intention to consecrate one evening in each of the four royal theatres (Berlin, Hanover, Cassel, and Wiesbaden) to the memory of Richard Wagner. Indeed, we have the promise that the German empire will not forget to pay the tribute of gratitude due to its most worthy son; and we may hope that it will be fulfilled in reasonable time. The "Berliner Wagner-Verein" came also rather late with its commemorative solemnity (11th March); but the friends of the great poet-composer must have been satisfied, as it was in almost every respect successful. The musical part, at least, left nothing to desire; the *bûton* was in the hands of Carl Klindworth, one of the best conductors I have hitherto met with; and moreover thoroughly acquainted with the music of the deceased, to whom he was personally united by a friendship extending over thirty years. Placed at the head of the excellent philharmonic orchestra, and in presence of two thousand hearers, animated without exception by feelings of love and veneration for Wagner's art, Klindworth was willing and able to do his best; and, in fact, the unanimous opinion of the public was that the preludes of *Lohengrin* and *Parsifal*, as well as the funeral march from the *Götterdämmerung*, have never been executed better than on this occasion. The rest of the programme consisted of a prologue of Wildenbruch, spoken by Herr Kahle, one of the best actors of the Royal Theatre, and of a speech made by Herr Lessmann, the editor of the *Deutsche Musik-Zeitung*, which has always pleaded, and in a most effective manner, the cause of Richard Wagner.

If Wagner was not only a great poet and a great composer, but also—as I am of opinion—a teacher of his nation and a reformer of art in general, we ought not to content ourselves with hearing and enjoying his works: it is also our duty to follow his example and execute his designs whenever the occasion presents itself. In my humble position of reporter I shall try to do so, by carefully choosing from among the enormous quantity of music produced in the course of this month that which seems apt to contribute to a reform of musical life; and by observing strict silence in every case where fashion and routine make a show of themselves under the mask of artistic activity. In this sense I will not say a word about our Opera-house, which goes on week after week in its old strain, changing representations like a kaleidoscope, without giving the necessary attention to the rehearsals, without thinking of the necessity and the possibility of raising the *niveau* of the performances. Neither will I speak of the dozens of piano-recitals given in the course of the week by as many pianoforte-players

of third and fourth order, with the eternally-repeated programme of a Bach fugue or a Beethoven sonata as number one, several pieces of Chopin as number two, and one of the Hungarian rhapsodies of Liszt by way of conclusion. Even our large, and, to a certain degree, well-managed choir-societies, forfeit all interest, so long as they continue to offer to the public year by year the same oratorios, such as the *Passion of St. Matthew*, or the *Tod Jesu* (this latter, composed by Graun, the favourite of Frederick the Great, is a musical curiosity preserved by the Berlin public in spite of its very modest artistic qualities).

Happily there is sufficient place in the German "Reichshauptstadt" for musicians who are willing and able to go their own way and to follow in their artistic calling the example set by Wagner. One of the most remarkable artists of this stamp is Heinrich Bellermann, who, by-the-by, is not the least like the master of Bayreuth, except as regards the independence of his taste and his faithfulness to his principles. Convinced that singing is the basis of all musical education (a conviction which is also mine), Bellermann has concentrated all his forces on the two choirs of the college, "Grave Kloster," and on the students; and whenever he appears before the public his singers give proof of remarkable progress. The programmes of his concerts, which are entirely different from the usual schemes, deserve general interest. Thus in his last performance (5th March) we heard an oratorio, the *Brazen Serpent*, by Carl Löwe, for male voices, which showed the talent of the famous ballad-composer on quite a new side, and made, although executed exclusively by amateurs, a deep impression on the hearers. If this was the *pièce de résistance* of the evening's entertainment, the most delightful *morceau* was, for my taste at least, the 90th Psalm, composed by Bellermann in the style of *Palestrina*, remarkable for its masterly workmanship and originality of invention; and showing, moreover, a very profound knowledge of the voice and of the conditions necessary for its effective emission—conditions too often neglected by many modern composers, who are in the habit of treating the human voice like an instrument. Another representative of school-singing who deserves a place of honour in my letter is A. Cebrian, singing-teacher of the Königstädtisches Gymnasium. As this college has been only recently established, his young choir cannot yet be compared with the one just mentioned; but notwithstanding the imperfection in certain parts of the performance, it was a real pleasure to hear a hundred boys and youths perform with intelligence and precision a part of Handel's *Samson*, a chorus of Bellermann's *Oedipus*, with Greek words, and a Psalm of Cebrian's. The last-named, as well as several four-part songs, gave a high idea of the composer's talent and skill in the double capacity of conductor and composer.

I have also to make mention of two very remarkable concerts—one given by Paul Seiffert with his A-capella choir; the other by the "Tonkünstlerverein," for the purpose of making the public acquainted with the orchestral compositions of its prominent members. Seiffert's choir has of late arrived at a degree of perfection which gives it the first place in the numerous singing associations of this city. It owes this perfection chiefly to the intelligence of its conductor, who spares no pains to find out music calculated to increase the technical forces of the singers placed under his direction. So he had the good fortune to light upon the delicious English madrigals of Dowland and Bennet, published some years ago in Leipzig (Leuckart), with the aid of the musicologue, T. T. Maier, in Munich. Some ten years ago I had the opportunity of hearing these madrigals performed

in London by Leslie's choir, and the perfect execution which I admired that evening is still fresh in my memory. Still, I must confess that Paul Seiffert's choir is not very inferior, and in some respects, perhaps, equal to the London model; at any rate, in Berlin there is nothing to be compared with it; and, since the death of Kotzolt, whom I might call the Leslie of our city, and another talented conductor, Wilhelm Westerhausen, who succumbed last week in the struggle for a position, there is none to rival Seiffert.

The programme of the orchestra concert above mentioned contained three names, which, if not yet known, will soon pass beyond the limits of our country. Edgar Munzinger contributed to this concert a symphonic poem, "Werner Stauffacher," in which a considerable progress over his symphony of last year, *Nero*, was manifested. After Munzinger's somewhat impetuous and stormy manner, reminding me more than once of Berlioz, a *phantasiestück*, called "Liebesnacht," by Philipp Scharwenka, made, with its moderation and almost classical tranquillity, a very favourable impression; and was unanimously applauded by the public. After several more or less interesting Lieder, composed by Eichberg, Lessmann, Otto Schmidt, and L. Hoffmann, sung in a praiseworthy manner by Fräulein Therese Zerbst, the concert came to a brilliant conclusion with a symphony in four parts by Philipp Rüfer, which, in spite of the late hour, was heard with merited and unceasing attention. Carl Klindworth, who had been invited to conduct the orchestra also on this occasion, discharged this difficult task with admirable skill and circumspection; and I dare say that a great part of the success of the three orchestra-pieces was due to the indefatigable zeal and the high artistic intelligence of which he had given proof both in the rehearsals and in the public performance.

Yesterday evening (17th March) the long-expected *Première* in the Royal Opera-house at last took place, and under very favourable circumstances. A crowded house—some of the royal family in their box on the left-hand of the proscenium—a performance as fine and carefully prepared as it is seldom the case in this country. The *Gudrun* poem by Karl Niemann, music by August Klughardt, has not been announced with great noise, as it is the case with a *première* in the Paris Opera-house; but I believe, nevertheless, that our new-born can well be compared with Saint-Saëns' *Henry VIII.*, if I may form an opinion from the libretto and the piano score of this latter work. Klughardt, known the last few years as one of the most talented orchestra composers in Germany, has proved on this occasion that he is well acquainted with the art of singing, and of treating the human voice according to the conditions of the stage. He has been assisted by the poet, who has chosen from the old German epos such characters and situations as were suggested to him by the dramatic purpose. Both poet and composer have been under the influence of Wagner—and who could believe himself free from this influence in our days?—but they tried to deny it, and to go their own way. In the native country of Saint-Saëns this would be sufficient to secure warm sympathies to a composer; but I doubt whether it will have the same effect in Germany, where Wagner's system is generally accepted, especially since Angelo Neumann has begun the *Nibelungen* propaganda with his admirable activity. As to the public of yesterday evening, I will not conceal that it was much pleased with the popular character of the music of *Gudrun*, with the ballad-like songs, the duets in unison, the ariosos, taking for the most part the place of the recitativo, etc.; the further performances will show if this was the real expression of the taste prevailing in our Opera-house. The actors,

Frauen Voggenhuber and Sachse-Hofmeister, Herren W. Müller, Betz, Krolow, and Oberhauser, gave without exception their best, and were acclaimed several times in company of the composer. Radecke, the conductor had a great share in the success of *Gudrun*; this time he succeeded in rousing the chorus and the orchestra out of their habitual lethargy.

MUSIC IN NORTH GERMANY.

LEIPZIG, *March 7th.*

ON the 2nd of April next the Conservatory of Music in Leipzig will have been established forty years, and the Director of this institution has given six concerts exclusively with pupils of the Conservatory. And well justified was such a festival: the institution can not only look back to the fine results of the past, but may hope for still better things in the future; for since Herr D. Günther took the place of the deceased Herr Schleinitz, it has undergone remarkable improvement and enlargement. Looking over the names of scholars who have become celebrated artists, and of whom many are occupied here, many in other Conservatories, the number is truly imposing. When we name here in unordered succession, Bargiel, Rudorff, Wilhelmj, Svendsen, Grieg, Sullivan, Dannreuther, Bache, Dora Schirmacher, Madame Hopekirk, Madame Rivé-King, Bertrand Roth, Joseffy, Hugo Riemann, Oscar Paul, Albert Eibenschütz, Jadassohn, Meinardus, F. v. Holstein, R. Radecke, L. Brassin, Röntgen, Hermann, Hans Huber, Anton Krause, Otto Goldschmidt, Julius O. Grimm, Perabo, we write only of those which come for the moment to our remembrance, and are conscious of having omitted many famous names. Concerning the concerts that were given, it is, above all, remarkable that it was possible to obtain a satisfactory performance of the first part of Mendelssohn's *Elias* solely with pupils of the Conservatory. In the same manner we heard a very good rendering of Beethoven's Second Symphony; whereupon we must remark that the school for wind-instruments exists only since one year and a half. As solists, were remarkable Herr Beck (Violin Concerto, Bruch), Herr Richter (Concertstück by Servais), Herr Willy Rehberg (Concerto in F sharp minor, Reinecke), Fräulein Daiches (Concerto in E minor, Chopin), Fräulein Morgan (Violin Concerto, Mendelssohn), and Herr Krause (air from *Dame Blanche*); and as composer Herr Stiehler deserves to be named: two movements of a symphony of his were played, and they do him credit. At the theatre we have had a new comic opera, *Die vornehmen Wirthe*, by Bernhard Scholz, the new director of the Hoch'sche Musikschule in Frankfurt A/M. The music is, generally speaking, fresh and natural in invention (though little original), skilful, and well scored; and the opera would be a worthy addition to the repertoire, if the libretto were not too scanty for the pretensions and the relish of our time; it is an idyl rather than a comic opera, and any one who cannot rejoice in good music alone will not be satisfied with this opera. The frivolous operette, with its dancing rhythms, as well as the grand opera, with its declamatory manner, have almost rendered it impossible for a comic opera to maintain itself. There ought to appear a talent like Otto Nicolai to bring comic opera again to honour.

Eugene d'Albert has given another concert, and has again proved that he possesses a fine technique, but his execution of Beethoven's sonata in E minor was almost a caricature.

We have had the last three soirées for chamber-music; in the third Frau Schumann obtained a triumph for her rendering of the sonata by Beethoven, "Les Adieux," and the quintet of Robert Schumann. Herr Concert-

meister Petri and his companions played valse by Kiel, but without great success; they are very spirited, but the many reminiscences of Strauss, Schubert, and Hungarian melodies, are disagreeable, and the audience seemed to feel rightly that a quartet of stringed instruments was too noble an association for mere dance music. A quartet of Haydn's had so great a success that one movement had to be repeated. In the eighth soirée we heard Herr Julius Röntgen, from Amsterdam, the son of our Concertmeister here, who proved himself an eminent pianist in Schubert's trio in B flat and the sonata in C minor, Op. 111, of Beethoven; whilst a sonata by himself for two pianos, which he played with his sister, Fräulein Lina Röntgen, did not reach the expectations which his former compositions had excited.

In the following soirée we heard a brilliant performance of the concerto in C minor for two pianos by Bach, and the improvisata "La belle Grisélidis" by Reinecke, both pieces played by Mr. Reinecke and one of his scholars, Herr Martin, from Dublin, besides a novelty, a quartet for strings by Ernst Naumann, a rather meritorious but somewhat scanty composition, and the well-known quartet in A minor by Schubert.

MUSIC IN VIENNA.

[FROM OUR SPECIAL CORRESPONDENT.]



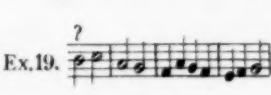
VIENNA, *March 12th, 1883.*

NOTHING but concerts! and the piano always predominant. Next, too, by way of compensation, the true chamber-music concerts; then those for violin, for singing, for composition, for the organ, and the great orchestral concerts, and those with chorus. I begin with the third concert of the Gesellschaft der Musikfreunde, which included Goldmark's "Sakuntala" overture, the "Parzen" chorus (song of the goddess of fate), from Goethe's *Iphigenia*, by Brahms, and the symphony in D (Op. 60), by Dvorak. The new chorus, in the style of the Song of Destiny, makes a deep impression; it is somewhat difficult for the singers, and the orchestra is ingeniously and strictly united with the voices; it will not be appreciated at a first hearing everywhere, but may last the longer for it. The symphony was heard for the first time; the work is fresh, but often restless, the motives being too short; the first and last movements are both too extended for the subject-matter; we hear, also, Beethoven and others too often; but, on the whole, the work is worth performing. A so-called popular concert of the Singverein was, for the most part, filled up with part-songs, by Brahms, Schumann, Volkmann, Spohr, Goldmark, Mendelssohn, and two Scotch songs ("Duncan Gray" and Hunting-song), arranged by Fuchs. The seventh concert of the Philharmonics opened with the *Faust* overture, by Wagner (the news of his death had arrived some days before). Instead of an aria, countermanded at the last moment, Mozart's adagio from his quintet in G minor was chosen, performed by all the strings; the tender, celestial character of the music produced such a deep impression, that warm and hearty applause followed, striking enough to be taken as a sign of demonstration. The rest was Bach's toccata in F, the instrumentation by Esser; and the Eroica. The eighth and last concert included the Euryanthe overture, the very nice serenade, No. 2, in F, by Volkmann, and Schubert's great symphony in C. I hope to have more room next time to show how superfluous and ungrateful it was to force a change in the conductorship. The audience showed more decency: well as Herr Director Jahn conducted, he was not once received with applause, and likewise at the end of the last concert, no hand was


BEETHOVEN SKETCHES.

Ex. 15.  Ex. 16. 

 etc.

Ex. 17.  Allemand Allegro. Ex. 18.  Ex. 19. 



Ex. 20.  Ob.
Clar.
ppp



 cembalo etc.

Ex. 21.  Bach.
Maestoso. Ex. 22.  Ex. 23. 

Ex. 24.  statt 

Ex. 25.  Freu dich des Lebens freu dich, freu dich des Lebens des Lebens des Lebens

Ex. 26.  Ex. 27. 

Ex. 28.  a. Andante.
U.S.W. 

C. GURLITT'S SONATINA in F.

Op. 124. N^o 2.

Largo.

SECONDO.

p

ff

mf

pp

mf

ff

mf

ff

p

poco rit.

C. GURLITT'S SONATINA in F.

Op. 124. N^o 2.

PRIMO.

Largo.

p con espressione

ff *mf* *ff*

mf *pp* *ff* *mf*

ff *p* *poco rit.*

KRAFT-LIEDCHEN.

Seinem freundlichen Wirth

Herrn LOUIS KRAFT.

Hôtel de Prusse. Leipzig, 22. April 1871.

RICHARD WAGNER.

Mit dankbarer Lebhaftigkeit.

Der Wor - te vie - le sind ge - macht, doch sel - ten wird die

That voll - bracht. Was ein Ho - tel zum E - den

schaft, das sind nicht Wor - te, son - dern Kraft.

In mei - ner lie - ben Va - ter - stadt, was hab' ich dort vom

Ma - gi - strat? Der hier mir Wohn' und Won - ne

schaft, das ist der ed - le Wirth, Herr Kraft.

Von Ihm, der mich so schön em - pfing, fort - an mein rüh - mend

Lied er - - kling': des Kö - nigs - thums, der Künst - ler -

schaft sinn - rei - cher Wirth, es le - be Kraft!

heard to give a sign of consent to the change Jahn *contra* Richter. March 1st was the mourning academy in memory of Wagner, arranged by the Wiener Akademische Wagner-Verein, assisted by the orchestra of the Hofopera, members of the Singverein and Wiener Männergesangsverein, &c. The organ in the background of the great Musikvereinsaal was covered with black draperies, adorned with the Wagner medallion, and the whole audience dressed adequately to the occasion. Beethoven's *Eroica*, conducted by Herr Jahn, opened the evening; then followed the mourning sermon, a poem by Felix Dahn, spoken by Herr Hallenstein from the Burgtheater. Herr Hans Richter now took the bâton to conduct the "Trauermusik" from the *Götterdämmerung*, and "Gralsfeier" from *Parsifal*; the solos were sung by the Herren Müller and Scaria from the opera. The whole solemnity was worthy of the sad occasion. Many remembered the day, when on the same spot Wagner himself conducted the "Trauermusik," and a sudden hurricane occurred; Wagner took it as a celestial sign, a token of favour for his undertaking.*

The youngest of our quartet parties, Arnold Rosé as leader, performed on the two last evenings two novelties—a quatuor, D minor, by Dvorak, of which the adagio is ingenious in invention, but a torture for the nerves; and a quintetto in G, by Victor v. Herzfeld, a former pupil of our Conservatoire, and from April next engaged as second Kapellmeister of the Stadttheater in Leipsic. The composition is clear, melodious, and cleverly worked out, quite enough for the beginning of a *carrière*. A trio, for piano, violin, and horn, by Brahms (Op. 40), is so lovely, that I wonder why it is so seldom performed. The last concert of Grün and his partners had also its novelty, a sonata for violin and piano by Herzogenberg, in Leipsic, a work which has the advantage of interesting in ascending line. The novelty by the society Radnitzky was a piano quatuor by Rufinatscha, well known in Vienna as a clever teacher of harmony and counterpoint. It shows the solid school of an old master, united with the signature of our time. Spohr, often heard this winter, as he ought to be, was represented by his doppio-quatuor, in E minor. Hellmesberger, the veteran in that domain (from 1849), has announced the new quintetto by Brahms, not yet heard in Vienna. As yearly, the organ, too, had its lover in Herr Jos. Labor, the blind and much-esteemed virtuoso. Bach, Mendelssohn of course, were the radiance of his programme.

And now to piano players. Two of them were likewise announced as composers; Herr A. Rendano performed a concerto of his own, dedicated to Liszt. It was, like the other pieces, well spoken of. Frau Marie Jaell, widow of the virtuoso with the soft touch, gave also examples of her composition—a concerto for cello, some songs, and a romance for the violin, in style just as ladies generally compose; in the concerto in E flat, by Liszt, and two movements of the concerto in G minor by Saint-Saëns, Frau Jaell showed the force of a man; M. Jules Delsart, from Paris, who also performed the concerto, presented, in return, the softness of a man. In their own concerts were heard again Frl. Lotte von Eisl, a fine performer, who played the suite in D minor by Handel, the sonata (Op. 109) by Beethoven, and smaller pieces; Herr August Sturm, a former pupil of our Conservatoire, who improves every year (he also had chosen the sonata Op. 109, followed by Handel, Brahms, and some well-written compositions of his own); Frl. Alfonsine Weisz, limited by

nature to her right hand only, which fulfilled the duty of both; Frau Pauline Berthenson-Woronety, of distinguished personal appearance, stripped off every tender charm from Schumann's concerto. Concerts of vocal music were given by Herr Erik Meyer-Helmund from St. Petersburg, a singer of the soft sort, and composer of some amiable Lieder; Frl. Fanny Ernst, from Berlin, known since last year as a well-educated singer with a small but sympathetic voice; Frl. Josefine Weyringer, the ever-liked Lieder singer; and last, not least, Herr Gustav Walter from the opera, the Lieder singer *par excellence*, who had increased his performances to four evenings—Schubert-Schumann, Schubert-Brahms, Schubert (Müllerlieder), and modern composers.

The opera produced its novelty with the romantic-comic opera, *Muzzedini*, the music by S. Bachrich. The libretto is neither romantic nor comic, and poor in interest; the music shows a man who has heard much and learned much by sitting for many years in the orchestra (a member of the opera), a practitioner, in short. A great part of the music is of the operetta kind, and so too are the ballets. Those numbers pleased the most, as being melodious and piquant; of invention proper there is little; but the whole is good enough for the work to pass muster. After a moderate pause two operas were tried again to make them acceptable; of *Boccanegra*, by Verdi, the two last acts were condensed into one act, much to the advantage of the work; the other, *Der König hat's gesagt*, by Delibes, was filled up with a morceau from the ballet, "In Versailles," and with a new, but weak, valse, "Frühlingsblumen," by Strauss, sung at the end of the opera by Frl. Bianchi; also, a change took place in the filling up [Besetzung] of some rôles. The change, however, will little help, I fear; the lovely opera, so well given in the former Komische Oper (then as Ring Theatre, burned to ashes), had its honey-months, which never will come back again, until another Minnie Hauck appear. Frl. Walter, the daughter of our much-esteemed tenor, was heard as Gast, as Margarethe, Alice, and Zerline, but the expected engagement did not take place. *Der Tribut von Zamora* has reached its fifth performance, being as many triumphs for Frau Lucca.

Operas performed from February 12th to March 12th:—*Der Widerspänstigen Zähmung*, *Die Nürnberger Puppe* (and the ballet "Melusine"), *Lohengrin* (twice), *Mignon*, *Der Tribut von Zamora* (twice), *Tannhäuser*, *Faust*, *Robert der Teufel*, *Muzzedini* (four times), *Romeo und Julie*, *Don Juan*, *Die Lustigen Weiber von Windsor*, *Die Königin von Saba*, *Das Goldene Kreuz* (and the ballet "Melusine"), *Die Hugenotten*, *Der Liebestrank* (twice), *Der Postillon von Lonjumeau*, *Der König hat's gesagt* (twice), *Boccanegra*, *Mephistopheles*.

OUR MUSIC PAGES.

ON the first of our music pages we give the Beethoven sketches to illustrate the Nottebohm article. On pages 88 and 89 will be found a "Largo" from the second of four sonatas for pianoforte duet by C. Gurliitt (Op. 124, No. 2). It contains only thirty-two bars; it is simple in form, and easy to play. There is no lack of character or charm; and if on the one hand it can be performed by children, it can on the other be appreciated both by young and old.

Hero-worship is a good thing, for, as Carlyle says, "it is our inborn sincere love of great men." The most trifling anecdote about any one who has become celebrated is eagerly listened to, the smallest relic of such an one carefully preserved. Hence, no apology is needed for the Kraft-Liedchen written by R. Wagner to his host, Herr Louis Krapf. In April, 1871, after his long absence from

* The performance of Gounod's *Redemption*, on the same day, I had only announced in my last report (No. 147, p. 68) as being in sight; that performance, however, is put aside for the present.

Germany, Wagner was staying at the Hôtel de Prusse, Leipzig; and how comfortably and hospitably he was entertained there is well expressed in the characteristic words and cheerful song.

Reviews.

Nachklänge von Ossian (Echoes of Ossian). Overture, Op. 1. By NIELS W. GADE. Arranged for piano solo and for piano à quatre mains. (Edition Nos. 6145a, 8544a, each net 1s.) London: Augener & Co.

Im Hochland (In the Highlands). Overture, Op. 7. By NIELS W. GADE. Arranged for piano solo and for piano à quatre mains. (Edition Nos. 6145b, 8545b, each net 1s.) London: Augener & Co.

GADE's orchestral compositions owe much of their beauty to the instrumentation. From this it might be inferred that they would lose more than other orchestral compositions in being transcribed for the pianoforte. Such, however, is not the case; on the contrary, they are almost always wonderfully effective. The reason of this, which is not far to seek, is twofold: the design is so simple as to allow of its being reproduced by means of the pianoforte; and the different instruments and groups of instruments are so characteristically employed as to be recognisable even in a metamorphosis of the work. Enough has been said of Gade and the nature of his music in the January, February, and March numbers of the MONTHLY MUSICAL RECORD. We, therefore, confine ourselves here to recommending these two genuinely melodious, fresh, well-constructed, and, above all, poetic compositions, to all pianists single and paired who love good music.

Popular Pieces for the Pianoforte. By J. L. DUSSEK. Revised and fingered by E. PAUER. London: Augener & Co.

THERE are six pieces comprised in the present collection—namely, the ever-welcome Andante in B flat, known as "La Consolation"; the "Rondo Grazioso," also in B flat; "La Chasse" in F; "Les Adieux"; "Rondo" in B flat; "Russian Air," Rondo in C; and a "Polonaise" in F. It is now more than half a century since Dussek passed away; and the sterling character of his music has been subjected to the severest form of trial in the changes of musical opinions which have reigned since. Through all these changes there has never been wanting a due appreciation of the genius of a composer who, though in point of years was a little in advance of Beethoven, yet, for all practical purposes, was his contemporary, working in a different road towards the same object, namely, the advancement of art by the best means in his power. It may be assumed that the average time of production of the pieces now under notice was about a hundred years ago. Dussek was born in 1762 and died in 1812; but the freshness and freedom, the sparkling and expressive character of the music is not without influence over the feelings and respect of musicians in these days. They were written at a time when composers were making the endeavour to find out by degrees the capabilities of the then newly-invented instrument, the pianoforte. It is therefore with the best judgment that Mr. Pauer classifies these pieces under the head of those things which are best calculated to help the progress of young players. The well-known experience of the editor may be taken as a guarantee that the work for which he is directly responsible—the revision and the fingering—will be carefully and conscientiously done.

Two Studies, in C major and A minor, for the Pianoforte.

By STEPHEN HELLER. Op. 151. Edited by CHARLES HALLÉ. London: Forsyth Brothers.

THE "Lieder ohne Worte" of Mendelssohn, the Nocturnes of Field and Chopin, the studies of Stephen Heller, exhibit the characteristic qualities of their composers in the most marked form. Each has had extraordinary influence in helping the development of pianoforte playing, and it is therefore just and reasonable to welcome all attempts to extend their influence and make known their value.

As musical productions the two studies now before us are replete with that particular charm which pervades all the works of Stephen Heller. They are intended not only as studies for pupils, but, judging from their dedication to Madame Montigny-Remaury, are suited for performance in public. They show, moreover, that the composer's hand has not lost its cunning, but is as genial and as clever as heretofore. The fact that the editing of this edition has been entrusted to Mr. Charles Hallé is a sufficient recommendation of its value.

Gavotte in G for Piano. By K. C. KNATCHBULL-HUGESSEN. London: Augener & Co.

A SIMPLE and not very original little piece. The first part is more interesting than the second. There is, by the way, a phrase which reminds one of Gluck's Gavotte in A. With regard to the opening and closing bars of both parts, the piece is not constructed according to the regular form.

Concertstück. For the Pianoforte. By C. M. VON WEBER. Edited by E. PAUER. (Edition No. 8470b, net, 8d.) London: Augener & Co.

THIS was Weber's last composition for the piano; it was completed on the morning of the first performance of *Der Freischütz* on June 18th, 1821. Though more than sixty years old, it has lost nothing of its vigour and freshness, and is a favourite with all pianists. We are sorry that space prevents us from giving Weber's own poetical description of the music. It tells of a valiant knight, a loving lady, and the march of Crusaders. This edition is carefully revised by Mr. E. Pauer.

Popular Pieces for the Pianoforte. By H. A. WOLLENHAUPT. (Nos. 11, 13, 15, 1.) Edited and Revised by E. PAUER. London: Augener & Co.

WE have to notice the appearance of some more numbers of this excellent set of pieces by the well-known composer H. A. Wollenhaupt, all carefully revised and fingered by E. Pauer. The "Lettre d'Amour" a "Schottisch de Salon" is graceful; useful passages in sixths and thirds are presented to the pupil in a pleasing and attractive manner; the piece is well covered with sugar. No 13, "Improvisation," is another specimen of the *utile dulci miscere*. The key (F sharp major) will only frighten timid players; merely as a reading exercise it will be found profitable. "Scherzo brillante" is longer than the above-mentioned pieces, and will make a good and effective *morceau de salon*. "Galop di Bravura" (No 15) is showy, and for certain seasons of the year, exceedingly appropriate. "Study of Velocity" (No. 19) is short, not dry, and first-rate practice for young players.

Album pour le Piano à quatre mains. Vol. I. (Edition No. 8502, net, 1s. 6d.) London: Augener & Co.

THE practice of pianoforte duet playing has become so

general in the domestic circle that a large and extensive literature for the purpose of encouraging and maintaining the practice is necessary. With praiseworthy forethought the Messrs. Augener have begun to make provision for a demand which must grow, and if the demand is met in the same handsome and artistic spirit as that which is indicated in the first volume of the album, it must increase and be the means of effecting a vast amount of good.

Each one of the nine authors—Moszkowski, Wagner, Rubinstein, Bendel, Volkmann, Mendelssohn, Léon D'Ourville, Chas. Mayer, and R. Schumann—have written music which is always welcome, either in its original or in an adapted form. Some of the nine pieces have been arranged from scores—the “Friedensmarsch,” from *Rienzi*, by Richard Wagner, and the Canzonetta of Mendelssohn. Others appear in their original form as pianoforte duets written for the instrument. All are well calculated to serve the object of their existence, and to lead to the hope that the succeeding volumes may be equally well done, for then they will be certain of as cordial a reception as the initial volume is likely to meet with.

Auber Overtures. Vol. I. Arranged for Pianoforte Duet. By E. PAUER. (Edition No. 8510, net, 2s.) London: Augener & Co.

For more than half a century Auber wrote operas which gained for him during his lifetime fame and fortune, and which cause him to be gratefully remembered by his countrymen as one of the most graceful and melodious composers for the stage. We speak hastily of Auber's works; but, of course, in judging of the merit of his operas, the important co-operation of the clever Scribe must not be lost sight of. The musician found a librettist to his liking; and the two laboured together for many years in a spirit of friendship founded on mutual understanding. Some musicians of the advanced school will scarcely deign to mention the name of Auber; some do not know exactly how he should be regarded, while others decidedly place him without the pale of the classical school. Classic or no classic, he is clever, bright, and sparkling; and his music forms a pleasing contrast to the more intellectual compositions of the present age. We cordially recommend this volume, containing three of Auber's most popular overtures, “Le Cheval de Bronze,” “Le Domino Noir,” and “Zanetta.” They are effectively arranged, and not difficult. We are glad to see the volume marked as No. 1, for this means more to follow.

Album pour Violin et Piano. Arrangé par F. HERMANN. Vol. II. Œuvres modernes. (Edition No. 7322b, net 2s.) London: Augener & Co.

It is always a pleasure to be able to offer a welcome to well-intentioned efforts of an educational kind. The first volume of pieces for violin and piano edited by Fr. Hermann, has proved to be so valuable, and consequently so successful, that an additional volume has become necessary to supply the demand for further samples of like works.

There are twelve new pieces given in this second volume, namely—“Le Rêve,” by M. Hauser; “Kinderried,” by F. David; “Elegie,” by N. W. Gade; “Idylle,” by C. Gurliitt; “Feuillet d'Album,” by Th. Kirchner; “Consolation,” by F. Liszt; “Serenade,” by Taubert; “Abendgebet,” by C. Reinecke; “Oberländer,” by Josef Gungl; “Masurka,” by J. Rheinberger; Cavatina, by J. Raff; and a Romance by L. Spohr.

The list of names of the composers is alone a proof that the several pieces are interesting as music. The skill of the adapter and editor may be accepted as an assurance that his share of the work has been conscientiously done. There is, to sum up, variety in the character of the several pieces to keep up the interest their study would bring. There is ample beauty of form and melody to please the listener, and the whole offers a large amount of pleasure and possible profit attainable at a very small cost.

The Tenth Hussars March. By R. LÉONARD. For Military Band. Score. (Edition No. 7071, net, 2s.) London: Augener & Co.

THIS march, which has already been issued in two forms for pianoforte solo, and also as a pianoforte duet, now makes its appearance in a style well calculated to extend its chances of popularity in a direction it is well fitted to occupy, and at a price which ought to command a large sale. This is as a score for military band, arranged by C. Laubach for twenty instruments. It is very brilliant, effective, and stirring in character. The trio is as elegant a piece of writing as ever formed a contrast to the rest of work of a like kind. It is well worth the attention of military bands, and deserves to become popular with all regiments, besides the one after which it is called. The title-page is adorned with a portrait of the Prince of Wales in the uniform of colonel of the regiment.

O Salutaris Hostia. Composed by FREDERICK WESTLAKE. London: Stanley Lucas, Weber, & Co.

AN elegantly-written quartet, graceful in its progressions, effective in its harmonies, and attractive for its melodic phrases.

Kind Words. Part Song. Words by the Author of “The Afterglow.” Music by HENRY LESLIE. London: Stanley Lucas, Weber, & Co.

THERE are few of Mr. Leslie's part-songs equal to this for spontaneity of thought and treatment. The melody is good, and the parts attractively vocal.

The Chimes of the Bells at Home. Song. Words by GORDON SELBOURE, Music by G. J. ALEXANDER. London: Augener & Co.

THE intention of the poet in this song is good, and as capital words are united to appropriate music the execution of the musician is better. The accompaniment which reproduces the effect of bells ringing is characteristic and pleasing.

The History of the Boehm Flute. By CHRISTOPHER WELCH. London: Rudall, Carte, & Co.

THE value of the information contained within the pages of this little book condones for a somewhat novel style of arrangement. The book appears to have grown into its present condition from accident more than design. The object seems to be to inquire into the evidence offered by those who would deprive Theodore Boehm of the merit of the invention which bears his name. While dealing justly with the improvements made and introduced by Captain Gordon and others, Mr. Welch furnishes a few trustworthy and interesting facts in the history of the modern additions to the mechanism of the flute. The book is illustrated with portraits of Boehm and Buffet, and with drawings of various flutes.

The Musician. A Guide for Pianoforte Students. Helps towards the better understanding and enjoyment of beautiful music. By RIDLEY PRENTICE. In Six Grades. Grade I. London: W. Swan-Sonnenschein & Co.

IF those among the present generation who take up the study of music do not become acquainted with all that is interesting connected with the pursuit, they can have none to blame but themselves. At no previous time in the history of music have there been so many valuable contributions to the literature of the art, or so many worthy practical musicians willing and able to place on record for the benefit of their contemporaries and as a guide to posterity the results of their experience and reasoning.

The study of music has become a necessary portion, not only of a polite education, but also of an ordinary curriculum. The extension of the art into circles it was never permitted to enter until recently has given an incentive to publishers to produce not only cheap editions of the compositions of the masters great and small, but to vie with each other in the elegance of their editions and the care with which accuracy of text shall be secured. Excellence of text has secured careful teachers, and has, moreover, given rise to a greater amount of refinement in execution than was at one time thought possible among those not specially trained as professional musicians. It is also certain that in many cases collateral studies have helped to the better interpretation of music. The facilities which exist for all to make themselves fully acquainted with certain particulars concerning the composers of the pieces played, the dates of production, and the circumstances under which they were produced, must, of course, add to the enjoyment and interest with which a piece is played. It is, moreover, a matter of fact, that if the performer takes what is called a pride in his work, some of his enthusiasm must communicate itself to his hearers. Intelligent interpretation must follow when the performer has made himself acquainted with the history and construction of the work he has undertaken to play. The hearer, like a traveller wishing to be directed, is more at ease when he is guided by one who is acquainted with every change and turn in the road, rather than by one whose experience is made on the spot. The player, also like a traveller, finds the road less tedious to traverse which is marked by characteristics which bring pleasure in contemplation.

There is little need now for the willing student to flounder hopelessly in the dark as to the meaning and intention of the author whose works he may be learning. In some cases expert musicians have provided marks and indications by which the form and construction of certain pieces of classical type may be traced. The conscientious teacher usually points these out to the pupil in the course of his lessons. It is not always the master's fault if the pupil fails to realise the value of such running analyses. In many cases this style of teaching is not considered profitable, for the master's object is too often dictated by the exigencies of his position, and he is compelled to make his pupils players without even succeeding in making them musicians. Still, it is quite possible for every master so to awaken a desire in the minds of those he is called upon to instruct, to know something more of the work in hand than can be learned in the course of the ordinary lessons. There are several treatises of a popular character written for and intended to supply this need.

The purpose of the present remarks is best served by calling attention to Mr. Ridley Prentice's first instalment of a work which he calls "*The Musician*," on the ground that his intention is to make musicians of those who study its pages. He proposes to issue the work in six grades,

the character of which may be inferred from the first work in each grade, it being understood that the piece mentioned is the easiest in that grade, and that those which follow are arranged as far as possible in progressive order as regards difficulty.

- 1st Grade. Melody No. 1. Album for the Young.—Schumann.
- 2nd Grade. Rondo in C. Op. 51. No. 1.—Beethoven.
- 3rd Grade. Sonata in G. Op. 14. No. 2.—Beethoven.
- 4th Grade. Sonata in B flat. No. 10.—(Cotta), Mozart.
- 5th Grade. Sonata in A flat. Op. 26.—Beethoven.
- 6th Grade. Andante and Rondo Capriccioso.—Mendelssohn.

This is of course comprehensive enough, and forms a list which every teacher will recognise as exactly typical of easy stages of advancement; but the mere regulation of a series of pieces for the purposes of study is not all that has been done in the little book under notice.

The pupil is instructed in the art of analysis from the simplest form, as in the Melody No. 1, from the Album for the Young of Schumann, which forms the first piece in the Grade, to Clementi's Sonatina in E flat, Op. 37, No. 1. Upwards of fifty different pieces are so analysed, and a list of pieces—over one hundred—arranged in progressive order as regards difficulty is also given, so that the student can find ample means for testing the value of the information he has acquired by analysing the works left undone by the author.

In addition to the value of the idea and the clear and lucid method of carrying it out, Mr. Prentice is to be commended for a pleasant and readable style in which the facts and statements are conveyed to the reader.

Resisting the temptation to quote from the pages, to show further the style of the writing and the value of the matter written, it will be enough to say that no more valuable work of the kind is in existence. The plan is in every way commendable. It designs to make musicians of pianoforte players, instead of mere executants. The little work might also be studied with advantage by many of those who are engaged in writing about music, in order that they may learn to speak with authority as well as presumption.

The Works of Frederic Chopin and their Proper Interpretation. By JEAN KLECZYNSKI. Translated by ALFRED WHITTINGHAM. W. Reeves.

THE author truly says that "it is rare, either in the drawing-room or on the concert platform, to have Chopin's works well executed, with even a small approach towards that which we have from tradition concerning them." The number of good pianoforte players is legion, but the number of those who know how to interpret in a satisfactory manner the works of the Polish composer may be counted on the fingers. We meet with middle-aged persons who heard Chopin play, and who provokingly tell us that even from the best performances of to-day we can scarcely form an idea of the exquisite beauty and subtle charm of the tones which the great pianist drew from the key-board. Jean Kleczynski has gathered together in this little volume many interesting details, not only with regard to interpretation of works but with regard to Chopin's method of teaching and practising. If the book is not altogether satisfactory, we must remember that the author set himself no easy task in trying to preserve traditions which every year renders more and more vague. The work has been translated by Mr. Alfred Whittingham.

SUNDRIES.

Repose in the Forest, and The Beauties of Nature. Two four-part Songs, by FRANZ ABT. Op. 585, Nos. 1 and 6. (Editions Nos. 13,703 and 13,704, each, net, 4d.) (London: Augener & Co.) These are two excellent and effective part-songs, singable for all the voices, and capable of a great amount of expressive singing. The English words, by Mr. Lewis Novra, are graceful and pretty.—*Lieder-Album.* A Collection of German Songs for a Medium Voice, with Pianoforte Accompaniment. Book I. (Edition No. 8,854, net, 1s.) (London: Augener & Co.) A collection of fifteen favourite German songs, by Curschmann, Abt, Esser, Fesca, Gumbert, Jensen, Kirchner, Kücken, Lachner, Lassen, Preyer, Reinecke, Spohr, and Tiehsen. There is also the famous "Volkslied aus Thüringen," which is somewhat doubtfully ascribed to Mendelssohn. Each song has English as well as German words, and the whole book is exceedingly well got up.—*I would be calm, I would be free.* Song. Words by Lord Houghton, Music by LEOPOLD DIX. (London: Augener & Co.) A well-conceived melody, only troubled in its smooth course by an awkward division of the word "images." For this the musician is less to blame than the poet, for the setting as it stands is inevitable.—*Affection's Prayer.* Song with Pianoforte Accompaniment. By FRANZ ABT. Op. 452, No. 2. (London: Augener & Co.) A charming melody, vocally written and well calculated to produce a good effect in the hands of a singer capable of reproducing the expression of emotion.—*That ramble in the furze.* Song. Words by J. C. EARLE. Music by J. ALEXANDER. (London: Augener & Co.) The words of this song are very amusing, and the music, written in a mock-heroic style, is good and suitable.—*All Souls' Day (Am Tage Allerseelen).* Song, by FRANZ ABT. Op. 173, No. 1. (London: Augener & Co.) A beautiful song. The music, by the hand of an experienced writer, rises to the sentiment of the words, and finds a responsive sympathy in the hearts of the listeners.

Concerts.

CRYSTAL PALACE CONCERTS.

ON Saturday, February 24th, Schubert's charming overture to *Alfonso and Estrella* was played, instead of *Rosamunde*, the one announced. The latter was written in 1820 for the melodrama of the *Magic Harp* (Zauberharfe), and the former was the overture really performed when the drama *Rosamunde*, with the incidental music, was produced in the theatre "an der Wien" in 1823. The programme at the Palace included Sterndale Bennett's symphony in G minor, and Beethoven's overture *Leonore*, No. 3. Herr Hausmann played the andante and rondo from Molique's Violoncello Concerto in D, and solos by Mozart and Popper. The one by Mozart was an arrangement of the largetto from the clarinet quintet; but one would rather not see a piece of this kind in a Crystal Palace programme. Altogether the selection of solos was scarcely a good one; Herr Hausmann played, however, with great care and taste. Miss Edith Santley sang in an artistic manner songs by Handel and Mozart.

On March 3rd the whole of the programme was devoted to the memory of Richard Wagner. Any portion of the composer's music is, of course, heard at a great disadvantage apart from the stage; but the Crystal Palace was in duty bound to commemorate the sad event of Wagner's death by a special programme, and Mr. Manns' selection was exceedingly interesting and appropriate. First came the "Siegfried March" from the *Götterdämmerung*. This

was followed by the overture to *Tannhäuser*, magnificently played by the band. Miss Anna Williams sang "Elizabeth's Prayer." The beautiful "Siegfried-Idyl," "a piece of Wagner's family music," was most delicately rendered. The charm of the themes, the skill of the workmanship, and the delicacy of the orchestration, render this work one of the composer's most attractive and remarkable inspirations. The brilliant introduction to the third act of *Lohengrin* came next in order; we cannot, however, help thinking that the "Vorspiel" to the same opera would have proved more effective. *Die Meistersinger* was represented by the solemn Introduction to the third act, the "Dance of the Apprentices," and the "Procession of the Meistersingers." The "Vorspiel und Isolde's Liebestod," from *Tristan*, served to remind one of Wagner's *chef d'œuvre*. The "Charfreitags-Zauber," from *Parsifal*, was a novelty. The music is from the third act. It is early morn; the flowery meadows glow with beauty, as if made fertile, to use Wagner's own expression, "by the holy tears of repentant sinners." Parsifal arrives upon the scene, clad in armour, and carrying the holy spear. Gurnemanz, an aged knight, issues forth from a hut, recognises the "pure fool" whom he formerly expelled from the Castle of the Grail. Then follows the anointing of Parsifal as future King of the Grail. The music accompanying this scene is extremely beautiful even as abstract music, though its full meaning can only be perfectly understood by those who have seen the music-drama. It served, however, to gratify the legitimate curiosity of some, and to call up pleasant reminiscences in the minds of others. The programme included the "Ride of the Walkyries," and the "Kaiser-Marsch." The concert-hall was completely filled, and the audience evidently enjoyed the feast of good things set before them.

On March 10th Herr Joachim made his appearance, and played Spohr's Eighth Concerto, and solos by Paganini and Bach. Mozart's Symphony Concertante for orchestra, solo violin, and solo viola, was performed here for the first time. The soloists were Herren Joachim and Krause. But little is known about this work, written about the year 1780, and most probably for some special occasion. The programme included Brahms's "Variations for Orchestra," on a theme by Haydn, and Schumann's overture, scherzo, and finale (Op. 52). There was no vocal music.

Señor Sarasate was solo violinist on March 17th, and greatly delighted the audience by his brilliant performance of Mendelssohn's Concerto. The programme included the "Scotch" Symphony, and a new *Suite* in D for strings only, by Mr. F. H. Cowen. "In the Olden Time" is the title of this new work dedicated to the Crystal Palace orchestra. The music is elegant and pleasing, if not particularly striking or ambitious. Mlle. Warnots was the vocalist.

SATURDAY AND MONDAY POPULAR CONCERTS.

ON Monday evening, February 26th, the concert commenced with Beethoven's great quartet in E minor (Op. 59, No. 2), and we do not remember ever to have heard a finer performance of this noble work. Enthusiastic applause from all parts of the crowded hall testified to the great impression made by the four eminent executants—Messrs. Joachim, Ries, Straus, and Piatti. Mlle. Marie Krebs was the pianist, and deserves praise for her skilful and finished rendering of three of Scarlatti's sonatas. To persons unacquainted with these pieces the number three may sound alarming; but they are all very short, and two of them contain each only one movement. Herr

Joachim played Bach's Chaconne, and more than that we need not say, for his masterful interpretation of this wonderful work is universally known and admired. For an encore he gave Beethoven's romance in G. The programme concluded with Spohr's pianoforte trio in E minor (Op. 119). A good deal of this composer's music has been heard during the present season, and so long as he does not occupy too prominent a place, it is most right and fitting that his graceful and melodious works should be included in a classical and popular scheme. Mlle. Krebs performed the showy pianoforte parts with ease, grace, and brilliancy. Mr. E. Lloyd sang Piatti's serenade, "Awake, awake," and Mendelssohn's "Garland."

On Saturday afternoon, March 3rd, the programme, with the exception of the songs, was devoted to the works of Beethoven, and included the great "Rasoumofsky" Quartet in C, the "Kreutzer" Sonata, and the pianoforte sonata in F sharp (Op. 78). Mlle. Krebs was the pianist. March 3rd was the anniversary neither of the birth or death of the great composer; but his music is always welcome, and it is difficult to have too much of it.

On March 5th Brahms's recently-published Quintet in F (Op. 88) was given for the first time at these concerts. It was first heard in London, as our readers may remember, at Mr. H. Holmes's concert at the Royal Academy of Music, on January 24th. Further acquaintance with the work confirms the first favourable impression. There is something delightfully fresh and genial about the first movement; while the second, with its grave character and lively episodes, is exceedingly interesting. The finale has much to recommend it, though the reminiscences, already noticed, are not features which enhance its value. The work was most admirably performed by Messrs. Joachim, Ries, Straus, Zerbini, and Piatti. Herr Barth made his first appearance this season, and played three solos. The first was Schumann's difficult and clever Toccata in C (Op. 7). It was dashed off with much brilliancy, but at a rate as uncomfortable as it was hazardous. Schubert's Impromptu in G (Op. 90, No. 3), a lovely song without words, was interpreted with great taste and feeling, and Mendelssohn's characteristic piece in E (Op. 7) with much delicacy and finish. For an encore Herr Barth chose Chopin's Impromptu in F sharp. The rest of the programme contained nothing worthy of special notice. It included Mozart's Divertimento in E flat major, for violin, viola, and violoncello, admirably played by Messrs. Joachim, Straus, and Piatti, and Beethoven's Sonata in G (Op. 30, No. 3). Miss Santley was the vocalist; she sang two graceful songs, "Absence," and "There is dew for the flow'ret," by Cowen, and Maude White's "My soul is an enchanted boat."

On Saturday afternoon, March 10th, Herr Barth was again the pianist. He gave an excellent rendering of Chopin's Andante Spianato and Polonaise (Op. 22). An interesting feature of the programme was the performance of "Kol Nidrei" (Hebrew melody) by Signor Piatti, accompanied in an effective manner by the composer.

On Monday evening, March 12th, Schumann's pianoforte trio in G minor (Op. 110) was magnificently interpreted by Miss Agnes Zimmerman, and Messrs. Joachim and Piatti. It is one of the composer's later works, and, we may add, one of his most interesting. It is certainly strange that it should only now be given for the first time at these concerts. Miss Zimmerman contributed solos by Mendelssohn and Brahms, and Messrs. Joachim and Straus played Spohr's interesting Duo Concertante in G (Op. 67) for two violins.

The last concert of the season took place on Monday,

March 19th. The programme contained only well-known works. Why should not the Popular Concerts have a *plebiscite* programme, as at the Crystal Palace? Miss Agnes Zimmermann and Mlle. Marie Krebs were the pianists, and Mr. Santley the vocalist.

PHILHARMONIC SOCIETY.

THE second concert took place on Thursday, March 1, when the celebrated violinist, Señor Sarasate, made his appearance. He has not visited this country since 1879, and he returns to us in full possession of all his powers. His *technique* is wonderfully fine and correct, and he plays with extraordinary *verve*. He performed Mendelssohn's Violin Concerto, and his rendering of the work, if not perfectly classical, is very characteristic; exception may, however, be taken to the very rapid rate at which he hurries through the finale. In his solos—a transcription of a nocturne by Chopin and a Spanish dance—his great power as a *virtuoso* was shown to advantage. He met with an enthusiastic encore, and played another short piece. Raff's symphony, "Im Walde," was performed in memory of the deceased composer, but the interpretation of this interesting work was not all that could be desired. The programme included Bach's Suite in D for orchestra, and the *Tannhäuser* overture. Mme. Rose Hersee was the vocalist.

At the third concert, on Tuesday, March 15, the first part of the programme was devoted to Wagner, and included the *Meistersinger* overture; the introduction, and Isolde's death, from *Tristan*; the "Ride of the Walkyries;" the "Good Friday" music from *Parsifal*; Senta's ballad (sung by Mme. Valleria); and the overture from the *Flying Dutchman*.

In the second part of the concert, Señor Sarasate played a new violin concerto by Herr Max Bruch. To call such a piece a concerto is misleading; it is only a free fantasia on Scotch melodies, altered and indeed spoilt by the composer. Mme. Essipoff will probably play on Wednesday, April 25.

THE BACH CHOIR.

THE second concert of this excellent society took place on Thursday evening, March 8, and Herr Max Bruch's *Odysseus*, or, "Scenes from the Odyssey," for chorus, solo voices, and orchestra, was performed for the first time in London. The composer directed his own work. After a short instrumental prelude we have *Odysseus* on the island of Calypso; the chorus of nymphs is tuneful but not in any way remarkable. In the following scene, "Hades," we have naturally very doleful music, with some interesting orchestration. Next comes the song of the sirens, which is graceful and pretty; one would expect, however, sounds more enchanting to bear out the maidens' description of their song as "rapturous." In the storm at sea there is plenty of sound but not much music. At the beginning of the second part we have "Penelope mourning," a solo for alto, rather long and not particularly attractive. The next two numbers, "Nausikaa and Maidens," and "The Banquet with the Phœaciens," are the two best sections of the work; some of the music is very pleasing, although, on the other hand, there is much that is dry and laboured. The return home and the festival in Ithaca do not form a very impressive conclusion. The composer has succeeded in writing a work which proves him to be a sound and conscientious musician; but of real inspiration there is little trace. The music is neither hot nor cold; but lukewarm. The length of the work, too, militates against its success: it is very dangerous to be too ambitious. The performance was fairly effective.

The solo vocalists were Miss Carlotta Elliot, Mme. Max Bruch, and Messrs. Beckett, Kempton, and F. King. Mme. Max Bruch has a good voice and sings with taste and feeling. She was suffering from a severe cold, and not, therefore, able to do full justice to herself.

The last concert of the Bach Choir will be given on April 28th, when Bach's B minor Mass will be performed for the seventh time in London.

THE LONDON MUSICAL SOCIETY.

SINCE the performance of Anton Dvorák's Slavonic Dances for Orchestra, at the Crystal Palace, in 1879, a pianoforte trio, a string quartet, a symphony, and other works, have been heard in London, and recognised as the productions of a gifted mind; but the setting of the *Stabat Mater* for quartet, chorus, and orchestra, performed for the first time in England, by the above-named society, on Saturday, March 10, shows us the composer unfolding himself out of something, into something still greater. The famous *Stabat Mater* hymn has been set to music by many illustrious musicians, but Dvorák has by no means imitated his predecessors; his manner and matter are thoroughly original. The opening number, "*Stabat Mater dolorosa*," is for quartet and chorus, and opens with an instrumental prelude, in which the subject-matter of the movement is exposed as in a concerto. The themes are characteristic and treated with great harmonic and contrapuntal ingenuity. It would be interesting to analyse, bar by bar, the whole of this section, but we must be content to acknowledge in brief terms its great charm, lovely orchestration, and dramatic power. No. 2, "*Quis est homo*," is a quartet, and the opening phrase for alto recalls, as far as rhythm is concerned, the vocal entry in the "*Quis est homo*" of Rossini. There are some lovely passages in this piece: the music and orchestration to the words "*Pro peccatis*" are most effective, and the last few bars for voices, with the concluding symphony, show power of no ordinary kind. The following chorus, "*Eia Mater*," is simple in form; the voices are employed with great moderation, and there is a skill shown in the management of the parts; the music throughout admirably expresses the situation of sorrow and mourning. The "*Fac ut ardeat*" commences with a bass solo in B flat minor; after passing rapidly through many keys, and with touches of major and minor à la Schubert, we come to a full cadence, and sopranos and altos enter *pianissimo*, in the key of E flat, with great charm. The bass solo is repeated, leading this time to the key of E major, when the female voices again give out the former strain. A *più mosso* passage leads to a pleasing chorus, "*Tui nati vulnerati*." The "*Fac me vere*," for tenor solo and chorus, is one of the most taking numbers. The simple and expressive melody for the solo voice is repeated in sections by the chorus. The middle portions and close of the movement are highly impressive. The chorus, "*Virgo, virginum præclara*," and the following duet, "*Fac ut portem*," have many points of interest. The alto solo, "*Inflammat*," is a wonderful piece of writing; there is in it a curious but clever mixture of the severe and free styles. The concluding quartet and chorus, "*Quando corpus morietur*," forms a noble climax to the whole work: from first note to last it is a masterpiece. However imperfect and unsatisfactory this short notice of the *Stabat Mater* may be, we hope to draw the attention of our readers to one of the latest and most important contributions to musical art. The performance of the work, making allowance for the difficulties, was a good one. The solo vocalists were Mme. Howitz, Mme. Isabel Fassett, Mr. Cummings, and Mr. Frederic King.

The programme included Grieg's Pianoforte Concerto in A minor, performed not over well by Herr Laistner. After this came Schumann's fine music to *Manfred*. Portions of Byron's dramatic poem ought, however, to have been recited, so as to render intelligible the music. The next concert will take place on June 21.

MR. PROUT'S CANTATA ALFRED.

ON Friday evening, March 9th, Mr. E. Prout's dramatic cantata *Alfred* was given by the Sunderland Philharmonic Society, and, from local accounts of the performance, was a great success. The work was conducted by Mr. William Rea, who has done so much for high-class music in Newcastle-on-Tyne. Mr. Prout's cantata, since it was produced at the Town Hall, Shoreditch, on the 1st of May, 1881, by the Borough of Hackney Choral Association, for which it was specially written, has had a prosperous career. It was performed by the Hillhead Musical Society, at Glasgow, on December 21st, 1882; at Bishop Auckland, on December 12th, 1882 (under the direction of the composer); at the Crystal Palace, on February 17th of this year; and it is announced at Newcastle, on May 9th; at Brixton, by Mr. Lemare's Choral Society, on April 9th; and at Guildford, on April 11th. It is very pleasing to find that an English work should have met with such general favour; it will encourage the composer to continue working, and we may perhaps one day have from his pen the highest ambition of most musicians, an opera.

Musical Notes.

A WEEK or two before the *première* of Saint-Saëns' *Henry VIII.* (Feb. 21st), Ambroise Thomas's *Hamlet* reached its 200th performance.

At the Paris popular concerts Wagner is at present in the ascendant. Under Lamoureux's direction came at the Chateau-d'Eau twice to a hearing the following programme:—Overture to the *Flying Dutchman*, and the Chorus of the Spinners from the same opera; Prelude from *Parsifal*; Introduction, Waltz of the Apprentices, and March of the Guilds, from the *Meistersinger*; a selection (Act. 1) from *Lohengrin*; and the March from *Tannhäuser*.

Even the most anti-Wagner concert institutions in Germany have done homage to the departed composer. At a Gewandhaus concert (Leipzig), under Reinecke, was heard the Dead March from the *Götterdämmerung*; at a Gürzenich concert (Cologne), under Hiller, were heard the *Faust* Overture and the *Kaiser* March.

AFTER Easter all the dramatic works of Wagner, *Parsifal* excepted—from *Rienzi* to the *Ring des Nibelungen*—will be produced at the Munich Court opera house without any assistance from elsewhere.

THIS year's meeting of the "Allgemeine Deutsche Musikverein" will take place at Leipzig on the 3rd, 4th, 5th, and 6th of May.

XAVER SCHARWENKA and Emil Sauret are at present on a concert tour through Denmark, Sweden, and Norway. They played everywhere with great success. Especially their concerts at Copenhagen and Stockholm were financially very brilliant. The Queen of Denmark was present at every one of the concerts they gave at Copenhagen. The best proof of their success lies in the fact of their returning to Stockholm and Copenhagen with the view of giving four more concerts in each of these towns. Scharwenka and Sauret have been made Knights of the Danebrog.

AT Leipzig was performed for the first time, on March 10th, a new comic opera, *Die vornehmen Wirthe*, by Bernhard Scholz, the successor of Raff at the Frankfurt Conservatorium. The libretto is an adaptation of Jouy's *Les Aubergeristes de qualité*, which Simon Catel set to music in the early part of this century. The new work seems to be distinguished by craftsmanship rather than by genius, and to have had only a *succès d'estime*.

A ROMANTICO-COMIC opera in two acts, *Muzzedin*, by S. Bachrich, was lately heard and much applauded at the Vienna Court opera house. The directors of this theatre have projected for the end of March and the first half of April a Mozart cycle. Mesdames Materna, Lucca, and Wilt will be among the performers.

FROM St. Petersburg comes the news of the death of W. de Lenz, the author of *Beethoven et ses Trois Styles*, *Die grossen Pianofortevirtuosen unserer Zeit*, and *Beethoven: Eine Kunststudie*. The last mentioned work, especially the analytical part, although often eccentric and fantastic, is of considerable value, and the best book he wrote.

L'Assedio di Firenze, a new opera by the maestro Terziani, was lately performed at the Apollo Theatre in Rome.

B. J. LANG, assisted by several vocalists and the pianist, Mme. M. Schiller, is giving, or has given, at Boston, a series of five Schumann concerts. The programmes consisted of a selection of the master's vocal compositions and all his pianoforte works, with the exception of the "Scenes of Childhood," and the "Studies."

PROFESSOR JULIUS STERN, the founder of the Choral Society and the Director of the Conservatorium bearing his name, died at Berlin on February 27th, at the age of 62. He was born at Breslau on August 8th, 1820. Radcke has now undertaken the direction of Stern's Conservatorium.

LEOPOLD VON MEYER, the well-known pianoforte virtuoso, who travelled in the east and west, in the north and south, died at Dresden on March 6th. He was born in 1816, and studied under Czerny.

MARSCHNER'S posthumous opera, *Sangeskönig Hiarne*, was produced for the first time at Munich on the 7th of March, and found a most hearty, nay, enthusiastic reception.

THE German poet Friedrich Bodenstedt, after hearing Teresina Tua, the charming young Italian violinist, at Wiesbaden, wrote her a letter, and began it with these words:

"Il est des personnes et des choses sur la terre
Dont nul mot ne trahit le charme et le mystère."

And on his photograph which he gave her he wrote these German verses:

Du willst Dein Bild mit meinem tauschen,
Doch Deines war schon vorher mein:
Wer konnte Deinem Spiele lauschen
Und prägte sich Dein Bild nicht ein!"

THE following is a list of professors appointed to the Royal College of Music:—Violin, Mr. Henry Holmes, Herr Gompertz; viola, Mr. Gibson; violoncello, Mr. E. Howell; double bass, Mr. A. L. White; pianoforte, Mme. Arabella Goddard, Herr Pauer, Mr. F. Taylor, Mr. J. F. Barnett; organ, Mr. W. Parratt, Mr. G. C. Martin; singing, Frau Lind-Goldschmidt, Mr. A. Visetti, Mr. H. C. Deacon, Miss Mazzucato; declamation, Mrs. Kendal; composition and orchestral practice, Mr. C. V. Stanford; counterpoint and organ, Dr. J. F. Bridge; choral practice and piano, Mr. Eaton Fanning; musical history and composition, Dr. C. H. H. Parry; oboe, Mr. George Horton;

clarinet, Mr. H. Lazarus; horn, Mr. T. E. Mann; bassoon, Mr. W. B. Wotton; Italian language, Signor G. A. Mazzucato.

SCHUMANN'S *Paradise and the Peri* was given at the third concert of the Borough of Hackney Choral Association on Monday evening, March 12th, at the Town Hall, Shoreditch. This fine work had not been heard in London for many years. The performances, orchestral and vocal, were unusually good. The vocalists were Miss Fenna, Miss Hilda Wilson, Miss J. Jones, and Messrs. Bridson and H. Guy.

A VERY successful concert was given by the Henry Leslie Choir, under the direction of Mr. A. Randegger, at St. James's Hall, on Thursday, February 22nd. The programme included Schubert's Twenty-third Psalm, Mendelssohn's Thirteenth Psalm, madrigals, and part songs. There were three novelties: Josiah Booth's "Mighty Caravan," F. Westlake's "O Salutaris Hostia," and "How Sweet the Moonlight," by J. G. Callcott.

MR. HENRY HOLMES concluded his series of concerts at the Royal Academy of Music on March 14th. At the fourth (March 7th), Brahms's new quintet for strings was repeated; and at the concluding concert Beethoven's great quartet in C sharp minor was performed. The series has been well attended, and the careful and intelligent performances by Mr. Holmes and his associates have been duly appreciated. Mme. Haas has rendered excellent service at all the concerts.

A PURSE of 800 guineas was presented last month to Professor Macfarren on the completion of his seventieth year. It was handed to him by Sir J. Benedict, and in reply the learned Professor said:—"Having travelled the natural course of human life, I do not feel old; and I can only hope that when no longer able to perform those duties which have been to me a loving labour, I may still have strength left me to resign them."

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